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Quarterly News-Letter

Notes on The Eucalyptus Press, Then and Now

By LYNDA COREY CLAASSEN*

WHEN THE FIRST VOLUME issued by the Eucalyptus Press appeared in 1932, Albert M. Bender, San Francisco's patron saint of arts and letters, hailed the press as "a new star in the printing firmament of the Bay Area."¹ This was strong praise indeed from a man who had trafficked with many of the typographic world's most heavenly bodies! Mr. Bender, admittedly, was extraordinarily fond of Mills College, and the location of the press on the Oakland campus might have encouraged his stellar endorsement.

The printing life of the Eucalyptus Press has been linked inextricably with the history of Mills College, as was the life of the founder and owner of the press. Rosalind Amelia Keep (1881-1958) was associated with the College for more than seventy years. A child of five when her father was appointed professor of geology and astronomy, she was the only alumna to enter Mills in the first grade and study there consistently until her graduation with the class of 1903. She went on to receive a master's degree in English from the University of California, taught in the Oakland schools until 1918, then returned to Mills as the first Alumnae Secretary. During the next twenty-nine years, she held successive positions as Director of Publications, Professor of English, and Professor of Printing. In 1930 she was commissioned by Mills' president, Aurelia Henry Reinhardt, to write the history of the college; *Fourscore Years* appeared in 1931, followed by *Fourscore and Ten Years*

*Lynda Corey Claassen is Special Collections Librarian at Mills College Library.

in 1946. Miss Keep retired from the faculty in 1947 but continued to devote her time, energy, and resources to the Mills community.

It was as Director of Publications in the 1920's that Rosalind Keep realized the advisability of acquiring some practical experience in printing. Together with a young Oakland printer, Will D. Robertson, she conceived the idea of founding a college press and wrote, quite naturally, to Albert Bender for advice. "I come once more to you for counsel and advice. As you know, it has been a dream of the college for many years to establish a printing press on the campus in connection with the Publication Office and the School of Fine Arts. This would serve many purposes but I would stress two; (1) Students might take a course in typography and learn much about printing that will teach them to become discriminating in their choice of books in the years to come; (2) a modest printing equipment here would take care of our small pamphlets and programs that are at present printed off campus. . . . The whole matter of a printing press on the campus is very near to my heart and has the cordial approval of President Reinhardt, provided we can find some one who will help us financially."² Additional advice was solicited from local printers Ben Kennedy and Signor Sivertson and, further afield, from Porter Garnett at the Laboratory Press.

By 1930 Miss Keep had purchased a Washington hand press and a small amount of type and had set up shop in an empty room near her campus office. Her commitment to the establishment of a campus press was stronger than ever. "Students could have an opportunity to take courses in typography and learn much about printing that would in later life make them sensitive to good and bad type, paper, printing, binding, etc. Some might even become craftswomen of marked ability. . . . No women's college has yet established a press of its own, but, if we had one, I believe it might bring honor and prestige to us."

The first work from the Eucalyptus Press was *Welcome: Greetings to Freshmen*, a series of addresses to incoming students by Dr. Reinhardt which had originally appeared in the students' handbook from 1919 to 1932. Lacking enough type to set the entire book at once, Miss Keep and Will Robertson labored for several months setting and printing,

on the Washington press, an edition of ten. Printed in two colors on handmade paper, set in Centaur type with Weiss initials, *Welcome* was a creditable first effort from the fledgling press. The imprint read "Eucalyptus Press, Mills College," thereby establishing a pattern followed throughout Miss Keep's twenty-six years of printing. The name of the college always appeared as the mailing address of Miss Keep, not as a sign of ownership or financial backing. A graceful spray of eucalyptus leaves had been chosen as her printer's device.

By 1933, with five printed items to its credit, the Press had outgrown its small campus quarters, especially as Miss Keep had recently acquired a Colt's Armory press in addition to the Washington. The press was moved to Eucalyptus House, the Keep home near campus. A student publication of that year noted the new setting: "Comfortable chairs, quaint pieces of furniture, and an open fire at one end of the room give to the new print room at Eucalyptus House an air of comfort without detracting from its real function. A Washington press so delicately adjusted that it produces the finest results in hand printing is the central interest in the room."³

Between 1932 and 1950, the year that Helen Rogers Blasdale, Associate Librarian at Mills, wrote *Bibliography of the Eucalyptus Press*, Miss Keep produced more than fifty books and another half hundred pieces of ephemera which included broadsides, Christmas cards, programs, and keepsakes. Eight items were printed for The Book Club of California. But more than half of the total output had some Mills College connection, many having been commissioned by Dr. Reinhardt or by Miss Keep herself as typographical gifts for students. When Rosalind Keep died in 1958, the Eucalyptus Press was given to Mills College at her generous bequest.⁴

There is one hitherto largely unknown project of Rosalind Keep's at the Eucalyptus Press which should be of interest to printers and printing historians alike. Like many other private press owners, Miss Keep harbored dreams of securing a special typeface for the exclusive use of the Eucalyptus Press. For the better part of six years she sought a typeface designed by Frederic W. Goudy.

Miss Keep had met Goudy at the Village Press during a trip to the

east coast in 1936. On her return to Oakland, she ordered two fonts of Goudy Ornate and promptly used them in a publication for The Book Club of California, John Muir's *Afoot to Yosemite* (Number Five in The California Literary Pamphlets). Sometime during 1940, Miss Keep must have suggested to Goudy the possibility of his designing a new face for the Eucalyptus Press. As he was planning a trip west to the University of California on the occasion of the publication of *Typologia*, he wrote to her: "I should very much like to show you some drawings of a type particularly suited for private press use, which I have been working on for some weeks. I believe I can suggest a way by which the Eucalyptus Press could have it without too great expense or difficulty in financing, if you are still interested in the matter." In this year, Goudy received an honorary doctorate from Mills, an action instigated by Rosalind Keep.

Within a short time, Miss Keep had come up with a suggestion for naming the new typeface in progress: "My second reason for writing is to enquire the probable cost of one size of type for the Eucalyptus Press on the plan you suggested the last time I saw you. I'm very eager for this if I can afford it. Don't you think the name *Aurelian* suggestive because of President Reinhardt's interest in my press?"

On the last day of 1940, Goudy responded to Miss Keep. Confined to his bed with bronchitis, pneumonia, and a torn arm muscle, he had a house guest write for him: "He has done more drawings for the type which he showed you when he was in Berkeley. He thinks 'Aurelian' is an excellent name. Personally he is more and more pleased with the design and feels that he couldn't produce a more distinguished type for the work contemplated. He has practically completed arrangements to reestablish some of the work he did before the fire, especially with regard to cutting matrices, but he will not be in a position to found or cast type as before. With reference to this particular design for the Eucalyptus Press, he will furnish the design and one set of matrices ready for casting, in 16 point or in a size to be determined later, for \$1000. This is less than he would ordinarily ask for the design alone for a type of this character. He feels that a payment of \$200 or \$300 should be made within thirty or sixty days and the balance

divided into small monthly payments. He is more anxious for you to have something with which both you and Dr. Reinhardt will be pleased than for any particular profit on his part. The matrices will be of the monotype form and you can have Carroll Harris do the casting. However, you will have to do some of the actual type work at the press because of the mechanical difficulties of fitting a monotype matrix. If the deal goes through he will give you detailed and simple directions. Otherwise it would be necessary to cut master matrices and have the type from them rubbed and electrotyped matrices made from the rubbed type. This would add from \$2 to \$3 per matrix to the cost, an expense he does not feel you would care to incur since the rubbing of the type will mean only a little time and labor at your shop."

Miss Keep must have been getting a bit nervous about finding financial backing for the new typeface. In 1942, the Eucalyptus Press would be ten years old; Mills College would celebrate its ninetieth anniversary the same year. Printing with the Aurelian type would make quite a birthday present! Throughout 1941, Miss Keep devoted her time and energy to the persuasion of trustees and alumnae to secure funding for the type. As she wrote to one trustee: "For two years Mr. Goudy has been disturbing my peace of mind by urging the Eucalyptus Press to have its own especial type. Shall I say lightly, he has been toying with me on the matter of designs and he has now submitted tentative drawings that seem thoroughly acceptable, if the Press could afford them." And again she wrote to Goudy during the year: "As to the 'Aurelian' type, I hardly know what to say, save that I very much want it, if I can possibly finance it. I have \$500.00 in my savings bank that I can release at any time this spring, but at the moment I am uncertain as to the balance. All my attempts at interesting people with financial backing have failed dismally so far, but perhaps I can think up a way of earning their money, in publishing in my spare moments. We have to walk by faith, do we not, as you have done again and again."

Miss Keep never did find enough money to secure the Goudy design, and "Aurelian" never came to the Eucalyptus Press. The last correspondence from Goudy is dated June 1944: "... About the 'Aurelian': I fear it is not available and I inclose a copy of my text for the Chap

Book (Typophile) about it . . .” A manuscript copy of his article on “Goudy Thirty: Design No. 111” is attached to his letter, describing the final resolution of the “Aurelian” design. Rosalind Keep continued to print until 1958, relying on her standard fonts of Centaur, Garamond, and Arrighi.

After Miss Keep’s death, and upon its removal to a campus building, the Eucalyptus Press had a lackluster career. Although the equipment had been given over to the Art Department, no regularly scheduled classes in typography or printing were offered. A campus poetry club made infrequent use of the press to print members’ writings, and an occasional student found her way to the press to print a wedding invitation or Christmas card. Gradually, due to unsupervised use, the presses and type fell into disrepair.

In May 1974, due largely to renewed campus interest, plans were made for the “revival” of the Eucalyptus Press. By a happy set of circumstances, these plans coincided with the availability of funding for just such a purpose. The Press was moved to new quarters in the annex of the Mills College Library, and students were employed for the summer months to clean and distribute type. Advice about making the presses functional was again elicited from Bay Area printers. Clifford Burke, proprietor of the Cranium Press, agreed to act as “typographic advisor” to the Eucalyptus Press. When, in September 1975, Mills offered a new course in Printing and Bookmaking, Mr. Burke was the first instructor.

Drawing upon the wealth of local talent, successive printing instructors at Mills have been Betsy Davids of Oakland’s Rebis Press and, as of autumn 1978, Kathy Walkup of Five Trees Press. Additionally, the printing course is now supplemented and enhanced by related book arts classes: printing and publishing, history of the book, hand bookbinding (made possible through the Florence Walter Studio), history of printmaking, and graphic arts. The Bender Collection has grown over the years to support study in these areas, and its rich manuscript collections provide a ready source of new materials to put into print. One or two books are published each year by the Eucalyptus Press, many of which retain that Mills connection. And the College now sup-

ports the press through grants and gifts from alumnae and friends.

The aims of the revived Eucalyptus Press are still largely those formulated by Rosalind Keep nearly fifty years ago; its primary function is that of a teaching press for the undergraduates of Mills College. As Miss Keep wrote: "Students could have an opportunity to take courses in typography and learn much about printing. . . . Some might even become craftswomen of marked ability."

FOOTNOTES

1. *Mills Quarterly*, XV (February, 1933), p. 175.
2. Rosalind Keep Papers, Mills College Archives. (All letters quoted are from these papers.)
3. *Mills Quarterly*, XV (February, 1933), p. 175.
4. Helen Rogers Blasdale briefly chronicled the history of the Eucalyptus Press in her *Bibliography of the Eucalyptus Press*, 1950, 250 copies. Remaining copies of the bibliography and some other early press titles are still available through the Eucalyptus Press.

A Look at Women Printers in San Francisco, 1860 to 1888

By ROGER LEVENSON*

ACCORDING TO *A Chronology of Printing* by Colin Clair, "*The Sachsenspiegel* of Eike von Repgow was printed at the first press owned and worked by a woman. Augsburg: Anna Rügerin. Dated 22 June 1484." A safe guess would be that some women worked in printing offices before that time, while a closer look at printing history shows that they have been around ever since, albeit not always in the numbers nor at the wages comparable to men.

The first printing office with which I became familiar, the University of Maine Press, employed two women, one as a compositor and the other as a linotype operator. They were extremely efficient and their presence seemed to me to be as natural as could be and I undoubtedly assumed, without further thought, that all printing offices contained a mixture of men and women. This assumption was erroneous but I am encouraged by the fact that the new technologies are changing everything so that the employment of women in printing offices is rapidly becoming universal.

The question of women in printing offices did not enter my mind again until I met the late Freda Kennedy when she and Lawton were setting up their office at 343 Front Street, San Francisco, in the early 1950's. I cannot recall exactly how this mutual interest came to the fore, but I do recall that one day we compared notes after Freda had spent some time telling me about women printers she had met who worked in the immediate neighborhood, one or two of whom she joined for lunch occasionally.

Eventually, Freda started a file of miscellaneous matters pertaining to women printers and I contributed an item now and then. Later, I began to study San Francisco printing history more seriously and it was not long before I was concentrating on the women printers. My curiosity was probably aroused first by a most provocative imprint,

*Roger Levenson is proprietor of Tamalpais Press, Berkeley. He has taught printing at UC Berkeley's School of Library and Information Studies.

"Women's Co-operative Printing Union" (WCPU), which I quickly discovered was not a union in the usual sense of that word. As my research on the WCPU progressed, I soon found that this firm represented only a small portion of the female activity in the trade and so I decided to enlarge my research to encompass all of it—from which I hope a book will result.

Because the WCPU had such a variety of imprints, it sometimes is a problem for librarians, booksellers, and collectors to be sure whether they are contemplating one organization. For the record, the following are the ones used most frequently: Women's Co-operative Print, Women's Co-operative Printing Office, Women's Co-operative Printing Union, Women's Print, Women's Printing Office, and Women's Union Print. A name confusion exists because there was a Woman's Co-operative in San Francisco at the same time but its members were mostly working in the sewing trades. A further confusion is possible because the San Francisco Co-operative Printing Company also started business about the same time. It, too, had no connection with the WCPU and was an all-male organization.

The high visibility of the WCPU is mainly due to the quantity of books which appeared under its imprint. In fact, few hardbound books from other female-dominated offices have come to light. The WCPU titles ranged from cookbooks to spiritualism to the predictable feminist subjects. I find this one especially delectable: *One of the Cunning Men of San Francisco; or, Woman's Wrongs: Being Sketches from the Diary of a Neglected Wife*, San Francisco, Women's Co-operative Printing Union, 1869. It was published anonymously, which is not difficult to understand. However, the date clearly indicates that militancy was afoot in San Francisco before the newspaper polemicists arrived to create—in the words of the *Daily Examiner*—"Clamor Feminarum."

The scarcity of imprints appears to have resulted from two factors: first, there were no women who obtained their shops either through inheritance or marriage, unlike the 16th century (Plantin) and some other periods; and, second, the hard facts of economics, combined with the status of women, appear to have precluded an individual from owning a shop in her own name. I have found only one imprint, on job

work, from a plant owned by a woman who, after a few years, evidently sold out and became a "solicitor" for the successor firm's publication. The one book under individual imprint was the result of a very complicated succession of circumstances, with roots in the women's movement, and probably did not represent what might usually be considered a singly-owned plant.

The work of the WCPU represents only a small portion of the diversity and intensity of female activity at this time. Because San Francisco was unique in its development, the technological, industrial, and commercial sophistication which arrived almost overnight were very quickly followed by social movements as well. Not the least of these were those which remind us of the Women's Liberation Movement of our own time. The activists of the earlier period included all kinds of extremes: spiritualists who dabbled in women's affairs, food faddists, suffragists in a wide variety of militancy, equal opportunity advocates, and the like. Only the issue of homosexuality seems to have been absent, but I have seen one editorial devoted to "Sexual Abuse of Women" (1870's). One publication advocated castration as a solution to the rape problem; in other columns it called for dress reform and for women to have "fewer but better children." If there is a melancholy note in all this activity, it is that too much of what was sought then is still being sought now.

A noteworthy editorial of the 1870's called for "Equal Pay for Equal Work." This slogan thereafter appeared over an advertisement that showed women setting type. I have found the slogan discussed in an Oakland newspaper and it undoubtedly appeared elsewhere. A challenging question remains: did this excellent slogan originate in the West?

Of particular interest is one militant woman who, in the third issue of her newspaper, declared that "We read much and often about the wicked plumber, but very little and seldom about the wicked printer, but there is much to be said about both." Her problem was the classic one of a missed publication date. Two months were to pass before the issue quoted appeared with its scathing words and the reason for the delay is explained in full. In the interim, the editor and a cohort had

learned to set type and thereupon set the whole issue themselves. The editor is proud—and it *was* an achievement of note—and tells us exactly what stories she and her partner had set. Thereafter, references to typesetting as being “most suitable” for women were frequent and the editor started a school for training female typesetters. The paper was set by women from the third issue also but the presswork was farmed out.

Meanwhile, San Francisco had been calming from the booming days when wages were higher than any place in the country. The printing business became more competitive and as a result men regarded women as a threat in the job market. Later, as the Typographical Union gained a foothold the problem of child labor complicated the male-female working situation. I find significance in the fact that a fourteen-year-old female typesetter, working at the WCPU in 1870, turns up on a Union roster in the 1880's. I have been able to trace others who had obviously started in printing as child labor but who are later good union members. The early issues of the Typographical Union's journal devote an inordinate amount of space to berating Bacon & Co. for their policy on child labor, both boys and girls. However, after James Bacon had made his peace with the union, an existing roster reveals that the majority of his shop employees were women, a situation that was probably unique outside strictly feminist organizations and which probably did not last too long.

I have been trying to master a wooden press of late and it has led me to conclude that the question of physical strength and stamina may have far outweighed prejudice in the absence of women from press-rooms for so long. The industrial revolution brought hand-fed cylinder and jobbing presses which could easily be—and were—fed by women, strength not being a factor. A woodcut—by a woman engraver—for a WCPU advertisement shows a woman feeding a job press.

Another activity of women in the printing trades in the San Francisco of this period is their employment in type foundries. For example, J. B. Painter & Co. had nine females above age fifteen and eight males above age sixteen, as well as three “children and youth,” in their employ in 1870, an imbalance that is noteworthy in itself. Women were

also at work in binderies where their duties paralleled those of today, being limited principally to sewing and comparable duties. Directories of the earlier period frequently designate women as "folders" when they are listed as working in a bindery. Clearly, women were a significant part of the printing trades in San Francisco by the 1870's.

The foregoing gives only a sampling of the data that exist, although I still have many gaps to fill. The unsolved problems, as all researchers are aware, are frequently more intriguing than the work accomplished and I have my share of these. I have found a printed reference to the formation of a "Female Typographical Union" in 1860, and hence this date is used for the start of my study. But that is all I have found on this one and the matter became compounded when I discovered another printed reference to the formation of a "Woman's Typographical Union" in 1864. The notice said that by-laws for the latter "will be printed in a few days" but I have not been able to find them. By inference, if there was this kind of agitation at all, it was because there were enough women already at work in printing to warrant a mutual-support organization.

To those of us who share a lively interest in the history of the Chinese in San Francisco, the Women's Oriental Printing House, 511 Sacramento Street, ranks as one of the more beguiling problems. I only know of this firm through an advertisement in a woman's journal but the text says Fish & Co. had taken over by this time (1870), although still declaring that "In the employment of hands preference in all cases [is] given to women." Nothing is said about Orientals and the time I have spent trying to learn more has been most unproductive. I have found that the firm was later taken over by Max Weiss & Co. and lasted beyond the earthquake and fire. The telling point is that Mr. Weiss sometimes used the imprint "M. Weiss Oriental Printing Office." There could have been other connotations to the word oriental in these firms but to one who has seen Chinese women setting type in San Francisco in the 1960's, interest in Chinese women doing the same in the 1860's can only be very high.

My terminal date of 1888 coincides with the death of the woman (not the founder) who made the WCPU a successful business. Charles A.

Murdock, the great San Francisco printer, wrote that “. . . she conducted it well. . . . She was successful in a moderate way.” Further, by this time the “movements” had already peaked in their relationship to printing as a trade, while San Francisco itself began to resemble other American cities in both commercial and social organization. According to Hittell, by the 1880’s more than 200 women were setting type in the city, a high probably never attained again because the newly-invented Linotype machine (1886) would soon change the job market for typesetters drastically.

The development of information on the subject of women in San Francisco printing history is very difficult. There are no footnotes to crib. Long hours are required to pore through newspapers and journals, line by line, to say nothing of the tedious chore of doing the same with city directories. Sometimes it takes a whole afternoon to develop one fact, if you are lucky that day. Whatever success I have had is primarily due to the friendship, generosity, and constancy of a number of librarian-friends: James DeT. Abajian (San Francisco), Edwin H. Carpenter (Huntington Library), Miss Reda Davis (Pacific Grove), Richard H. Dillon (Sutro Library), Allan R. Ottley (Sacramento), and the patient staff of The Bancroft Library (Berkeley).

What I Collect

By R. S. SPECK

I DO NOT WRITE coherently about my collecting, because I do not collect coherently. I began collecting a very long time ago books illustrating the development of printing at a time when one could acquire a baker's dozen of fine incunabula at two and three figures per, and Baskervilles and Bodonis for even slimmer figures. Then I branched out into nineteenth-century publication history and a nineteenth-century lady author,* about whom I have already spoken in public and whose letters and books I have already put on public exhibition. Later I bowed to the obvious and collected in the history of my own profession, infectious diseases. Here I learned an interesting fact: books were owned by users—physicians and medical libraries—who frequently left record of their ownership in their books. I found I had books from an impressive number of well known physicians and libraries. But I am not going to write further of these collections.

All this time I kept up another little collection on Latin literature, an interest going back to high school, of texts and critical materials ranging eventually from an edition of Augustine's *Confessions*, printed in 1475, to tomorrow's paperback. I found that here, too, users left a record of themselves in their books. I would like here to describe seven of these.

In 1580 Sebastian Henricpetri printed in Basel a folio edition of Horace with forty commentaries from the time of Rome to the time of the book's publication. My copy is inscribed on the title page, "Edm Waller: 00^l:18^s:—1673/4." The Restoration poet had some dozen years to enjoy this book before his death in 1687. Now my eyes share its pages with him.

In 1585 Robert Estienne III printed in Paris the Roman poets Persius and Juvenal, using for the first time the Pithou manuscript, by far the best manuscript for Juvenal. This edition is called by Gilbert Highet "the first decent text of Juvenal which had met the public eye

*Harriet Martineau.

for many centuries." My copy is inscribed in Greek letters, "Gift of Heinsius," and bears the neat signature, "Jani Rutgersii." This is the copy which the great scholar Daniel Heinsius (1580-1655) gave to his young friend Johannes Rutgers (1589-1625). Both issued editions of Horace, but I know of neither doing Juvenal; but Rutgers' notes appear throughout this copy.

In 1591 Justus Lipsius (1547-1606) published at the Officina Plantiniana his *C. Velleius Paterculus con animadversionibus I. Lipsii*. My copy of this important edition of a minor Roman historian is inscribed, "Nob. cl. cl. v. Theodoro Cantero amicissimo I. Lipsius. D. D." The renowned editor and scholar presents his work to his fellow Leiden scholar Theodorus Canterus (1545-1617).

In 1826 Andrew and John M. Duncan published in Glasgow an edition of Doering's schoolman's Horace. My copy is signed, "F W Newman—June 1835," and it is heavily annotated throughout in his hand. In 1834 this younger brother of the great John Henry Newman assumed his first teaching post as Classical Tutor at Bristol College, on his way to become a significant educator of his time. Here is his teaching copy of Horace, prepared for his first teaching assignment.

In 1840 Michaud published in Paris a two volume narrative by the Belgian scholar Baron Walckenaer, entitled, "Histoire de la Vie et des Poésies d'Horace." My copy contains bound at the end of the second volume two pages of corrections in the hand of the Baron. In addition there are pencil notes in several hands through the text. At the end of Walckenaer's notes is this (my translation): "This is an autograph fragment of corrections indicated by M. Walckenaer, for a new edition of his studies on Horace. Certified by M. Dehèque, the editor of the Walckenaer, 2nd edition 2 volumes in-12 (Firmin Didot.)," and countersigned "Dehèque." Firmin Didot brought out the second edition in Paris in 1858, and here is the editor's working copy for this second edition. It also carries the stamped cypher of Michaud.

In 1909 H. C. Nutting, then Assistant Professor of Latin at Berkeley, edited for Allyn and Bacon's College Latin Series, Cicero's *Tusculan Disputations*. My copy, found on Telegraph Avenue many years ago, bears the inscription, "Professor Geo. R. Noyes. With the compli-

ments of H. C. N."—the copy which the editor presented to a Berkeley colleague, a founder of Slavic Studies in America.

And finally the *Augustan Histories*, that melange of historical pot-pourri and gossip, which seems at times to have gained more critical attention than many a more worthy work. A still significant contribution to this teasing problem is a little work, "The Historia Augusta its date and purpose by Norman Baynes," published in Oxford in 1926. My copy, also found on Telegraph Avenue, had a note inserted, dated July 31, 1926, "Dear Professor Magie, I am sending you a copy of my little book on the Historia Augusta. I know you will not agree with its thesis, but I confess that I am still impenitent! You will see that I have tried in the *Conclusion* to take account of your kindly criticism. I am, Yours sincerely, Norman H. Baynes." The author sends a copy of his opusculum to the scholar, who was even then editing the *Scriptores Historiae Augustae* for the great Loeb Classical Library.

So can seven modest volumes link poets, authors, editors, publishers, and readers over a period of scholarship and readership to span almost the course of Latin Literature.

Annual Meeting Report

The Annual Meeting of The Book Club of California was held Tuesday, March 21, 1978 at 11:30 a.m., in the Club Rooms. In the absence of President Richard Dillon, Vice-President Michael Harrison presided. Reports covering the year's activities were given and Mr. Harrison expressed his appreciation to officers, directors, committee chairmen and members for their support.

Of the five directors whose terms were expiring, Mrs. David Potter and Mr. Warren R. Howell were not eligible for re-election. Mr. Richard Dillon, Mr. Franklin Gilliam, and Mrs. R. F. Ferguson were re-elected; and Mr. Gary Kurutz and Mr. Peter Sloss were elected, thus completing the slate of directors for the term expiring March 1981.

Following the Annual Meeting, the Board of Directors met for election of officers. Mr. Richard Dillon was re-elected President, Mr. Muir Dawson was elected Vice-President, Mr. Wm. P. Barlow, Jr. was re-elected Treasurer, Ms. Gaye Kelly was re-elected Executive Secretary and Ms. Madeleine S. Rose was re-elected Assistant Secretary.

The following committees have been appointed to serve for the year:

EXHIBITS:	Albert Sperisen (Chairman), Tom Goldwasser, Duncan Olmsted
LIBRARY:	Albert Sperisen (Chairman), Robert Gitler, Barbara Land, Maurice Powers
FINANCE:	Wm. P. Barlow, Jr. (Chairman), Henry Bowles, John Borden, Gale Herrick, David Myrick
HOUSE:	Mrs. David Potter (Chairman), Mrs. Harold Woltenberg, Barbara Land, Mark Hanrahan
KEEPSAKES 1978:	Albert Shumate, M.D. (Chairman), Elaine Gilleran, Donald R. Fleming, Ted Wurm
KEEPSAKES 1979:	Donald R. Fleming (Chairman), Mrs. David Potter, Richard Dillon, Michael Harrison, Albert Shumate, M.D., Les Lloyd, George Kellar
MEMBERSHIP:	Henry Bowles (Chairman), Norman Strouse, Michael Harrison, Warren R. Howell, Gary Kurutz, Franklin Gilliam

PUBLICATIONS: Florian J. Shasky (Chairman), James Hart, Franklin Gilliam, Mrs. R. F. Ferguson, Oscar Lewis, David Myrick, John Borden, Albert Sperisen, Muir Dawson

QUARTERLY NEWS-LETTER: D. Steven Corey (Editor-in-Chief), Robert Harlan, Lynda Corey Claassen, Gary Kurutz, Oscar Lewis, Albert Sperisen, John Borden, Dorothy Whitnah

Elected to Membership

The two classifications of membership above Regular Membership are Patron Memberships, \$125 a year, and Sustaining Memberships, \$50 a year.

<i>New Sustaining Members</i>	<i>Address</i>	<i>Sponsor</i>
HOWARD D. COLEMAN	Los Angeles	Membership Committee
RICHARD M. DAVIS	San Rafael	Richard Otter
JOHN D. GILCHRIESE	Tucson, Arizona	Richard H. Dillon
MRS. PATRICIA ENGLAND	Washington, D.C.	Valenti Angelo
DAVID ISHII	Seattle, Washington	George H. Tweney

The following has transferred from Regular to Sustaining Membership:

JACK S. EUPHRAT Atherton

The following have been elected to Membership since the publication of the Winter News-Letter:

<i>New Members</i>	<i>Address</i>	<i>Sponsor</i>
SAMUEL M. BAKER, JR.	New Haven, Conn.	Membership Committee
ROBERT E. BLESSE	Concord	Robert L. Hawley
WALTER BRIGGS	San Francisco	Membership Committee
CAROLYN M. CLEMENTS	San Francisco	Membership Committee
ALAN B. COLEMAN	Dallas, Texas	Fred W. Voltmer
MR. & MRS. KENNETH J. DETWILER	San Francisco	Irving Eidenberg
HENRY K. EVERS	San Francisco	S. Gale Herrick
FRANK G. GOODALL	San Rafael	Richard H. Dillon
BRUCE TAYLOR HAMILTON	Portland, Oregon	John Windle
DAVID W. HERON	Aptos	Richard H. Dillon
JOHN KYRK & WILLIAM HERSEY	Oakland	Helen Lee
JUDITH CLANCY JOHNS	San Francisco	David Belch
RALPH H. KELLOGG, M.D.	San Francisco	Andrew T. Nadell, M.D.
ART KOMPOLT	Santa Clara	A. S. Fischler
BALDWIN G. LAMSON, M.D.	Encino	Membership Committee
ROGER K. LARSON	Fresno	Membership Committee
CHAUNCEY D. LEAKE, JR.	New York, New York	Deceased Father
C. A. MILOSLAVICH	Stockton	Membership Committee

SAMUEL E. MCCORMICK	San Francisco	Membership Committee
FRANK J. NOVAK, M.D.	Atherton	Leah Wollenberg
JERROLD M. PACKARD	San Francisco	Irving Eidenberg
GEORGIANA PRATA	Berkeley	Membership Committee
ROBERT L. LINK & CHARLES RENTERIA (FIRST EDITIONS BOOK SHOP)	Oakland	D. Steven Corey
WILLIAM ROBERT STEVENSON	Santa Monica	Membership Committee
RUTH TEISER	San Francisco	Alfred Kennedy
LAWRENCE G. VON VELZER	Oakland	Membership Committee
CALIFORNIA STATE UNIVERSITY MCFARLIN LIBRARY, UNIVERSITY OF TULSA	Northridge	D. Steven Corey
FISHER LIBRARY, UNIVERSITY OF SYDNEY	Tulsa, Oklahoma	Membership Committee
	New South Wales, Australia	Membership Committee

Exhibition Notes

Again the Club has had the pleasure of exhibiting another of the famous expatriate presses and publishers which dominated the Paris scene prior to the Great Depression. Harrison of Paris, however, started in 1930 and continued through 1934, producing thirteen notable and well-printed books. The Press was founded by Monroe Wheeler, Glenway Wescott, and Barbara Harrison, who was soon to become Wescott's sister-in-law. Monroe Wheeler was an intimate friend of Wescott's from early school days. He had designed Wescott's first book, *The Bitterns*, in 1920 and had produced a small series of booklets titled *Manikin* which was noted for the first published appearance of the work of Janet Lewis, as well as William Carlos Williams and Marianne Moore. This last contained a four-page insert, an appreciation by Glenway Wescott. Much of Monroe Wheeler's early work as an editor and designer-publisher is shown in this comprehensive exhibition.

Like the Nonesuch Press, all of the books produced at Harrison of Paris were printed by fine commercial establishments on the continent. Six were printed in France, three in Holland, three in Germany, and the thirteenth in America. But unlike Nonesuch, the Press followed the French conception of publishing special issues. All were hand-set (except the American book) and all were on either handmade paper or pure rag. The Press offered fine hand bindings by Huser, the dean of the French school of binding, for any of their publications.

The decisions of what to print show the unusual catholic taste of both Wheeler and Wescott. The thirteen books were:

Venus and Adonis by William Shakespeare. Printed in Paris by Durcos & Colas in Nicholas Cochin type on Arches vellum. The cover design of an over-all pattern of the letters *V* and *A* was conceived by Glenway Wescott. Copy shown, 103/440, September, 1930.

Tales of the Wild West by Bret Harte with exciting color illustrations by Pierre Falke and stenciled by E. Carpentier in Paris. Printed by R. Coulouma at Argenteuil in Bodoni type. Two issues shown: number 2/XXXVI, "not for sale" and printed on

Japan vellum and the second copy printed on Montgolfier Annonay vellum, 822/840, September, 1930.

A Sketch of My Life, Thomas Mann's autobiography to 1929, translated (poorly) by H. T. Lowe-Porter and rewritten by Wheeler and Wescott. Printed by L. C. Wittich in Darmstadt in Jost Medieval. Copy shown, number XX/75 copies printed on Imperial Japan vellum and signed by Thomas Mann. October, 1930. Also the regular edition printed on Van Gelder paper 250/695.

The Babe's Bed by Glenway Wescott. Two copies shown: number VI/XVIII printed on Madagascar handmade paper with vellum binding and 349/375 printed on Pannekoek paper by Enschede in Holland in Lutetia type. Both copies signed by Glenway Wescott.

Fables of Aesop with line drawings by Alexander Calder in his wire sculpture manner. The cover paper was manufactured from old blue children's school aprons. Printed on Auvergne handmade paper by Aime Jourde in French Round Face type. Paper knife furnished for cutting untrimmed pages. Number 454/595, Paris, August, 1931.

Carmen and Letters from Spain by Prosper Merimee. Illustrated with ten monochrome watercolor drawings by Maurice Barraud and printed by Aime Jourde in Fournier type on Rives pure rag paper, number 573/595, Paris, September, 1931.

The Death of Madame, by Madame de La Fayette and translated by Monroe Wheeler. Printed on Iridescent Imperial Japan vellum by L. C. Wittich in Darmstadt, Germany in Ehmcke Medieval type and bound in parchment by Professor Ernst Rehbein in Darmstadt, September, 1931. One of 325 copies.

A Gentle Spirit by Fyodor Dostoevsky, translated by Constance Garnett; with a frontispiece by Christian Berard. Printed by L. C. Wittich in Darmstadt, Germany in Stempel Baskerville on Iridescent Imperial Japan vellum. One of twenty-five copies "not for sale," September, 1931.

Childe Harold's Pilgrimage by Lord Byron, illustrated by Sir Francis Cyril Rose, Bart. and printed in Didot type on Montgolfier Feres vellum by Ducros & Colas. The illustrations were printed in collotype by Jacomet in Paris. 456/660, October, 1931.

A Calendar of Saints for Unbelievers by Glenway Wescott with illustrations by Pavel Tchelitchev. Printed on especially made Pannekoek paper by Enschede in Holland in Romanee type—the first use of this type in a book. Number 611/695, September, 1932.

A Typographical Commonplace-Book compiled by Monroe Wheeler. This unusual tour de force has been imitated by printers the world over. Printed in various unusual and exotic types on Montgolfier Annonay vellum by Durcos & Colas, Paris. Number 404/595, October, 1932.

French Song-Book with rhymed translations by Katherine Anne Porter and with special melody drawn by Paul Koch. Printed on Van Gelder pure rag in Lutetia type by Enschede in Holland. 339/595 copies signed by Katherine Anne Porter, September, 1933.

Hacienda by Katherine Anne Porter. Printed by the Haddon Craftsmen, New Jersey

in Linotype Baskerville on Unbleached Arnold, pure rag. 189/895 copies, November, 1934.

Through the kindness of Monroe Wheeler and Glenway Wescott, we have been able to show one of the special bindings for their *Childe Harold's Pilgrimage*—number XXX of XXXV copies, signed by the artist, Sir Francis Cyril Rose. Also, all of the announcements except one, from Glenway Wescott. It is a pity that no detailed bibliography or an appreciation of the work of Monroe Wheeler has been published. A chapter in Hugh Ford's monumental *Published in Paris* tells something of his work and gives an account of the thirteen books—and all too brief a mention of his early work. Only one issue of *Manikin* is noted. The brief check-list should be expanded into a complete bibliography and our attempt here is in itself too brief. Even Will Ransom in his *Selective Check-list of Press Books*, 1950, is inaccurate. Perhaps some young librarian or bookseller can be induced to correct this oversight.

ALBERT SPERISEN

Publication Notes

Letters to Elizabeth, a book of unpublished correspondence between John Steinbeck and his literary agent Elizabeth Otis, has just been released from the bindery. Members are urged to place orders immediately since there has been a significant demand for the book. The Spring book is an account by Ward Ritchie entitled *Frederic Goudy, Joseph Foster and the Press at Scripps College from 1941 to 1971*. The book presents the story behind the development of Goudy Scripps type and the origin of the Franciscan type used by the Grabhorn Press. This publication is additionally distinguished because it is the first item issued with the support of a special fund established in memory of David and Dorothy Magee.

Future books include a selection of sketches by Dan DeQuille, an illustrated study of Willis Polk's San Francisco buildings, a major contribution by Colin Franklin entitled *Themes in Aquatint*, and a translation with notes of Baron von Berg's letters from California in 1893 edited by Henry Madden.

FLORIAN SHASKY

Acquisitions and Gifts

Our continuing thanks to Barbara Land, the Club's voluntary helpmate, for another fine addition to our reference collection. This time, she has given the club the facsimile edition of MacKellar's 1885 edition of *The American Printer*, exceptionally well reproduced by lithography by Club member Harold Berliner of Nevada City.

From the Fireweed Press of British Columbia, the Club has received from Vernon and Wendy Bender, Club members and proprietors of the press, a copy of their latest book: *The Polifemo* of Luis de Gongora. We are pleased to add this excellent example of the Benders' work to our collection of fine Western printing. The book was hand-set in Centaur and Arrighi types and bound by Mr. Bender with cloth back and marbled paper over boards. Luis de Gongora y Argote (1561-1627) was one of the most illustrious of Spanish writers and poets. The Benders have printed his poem in

Spanish with facing pages translated by John Upton and it makes a handsome arrangement, expertly printed, in an edition of one hundred copies. Copies may be had by writing the press, P.O. Box 496, Sooke, B.C. V0S 1N0 Canada. The price is \$15.00 plus .50 postage.

The Club has purchased the original two-volume *Manuel Typographique utile aux gens de lettres & a ceux qui exercent les différentes parties de l'art de l'imprimerie*, 1764-6—a long-winded title for "Fournier's Manual." This is a key book in any library on printing and typography. The first volume contains a description of the engraving and cutting of type characters and the casting of type; the second volume consists of 186 pages of specimens of type and 101 ancient and modern alphabets with appropriate explanations. Fournier was an outstanding member of an illustrious family of French typesetters and his treatise is one of the most important on typography ever written, according to Dildin. Fournier was the first writer to apply the word "modern" to type design, and he conceived the point system of standard measurement of type. By way of provenance, this copy was a Huntington Library duplicate and later in the library of Robert Grabhorn.

ALBERT SPERISEN

From Marcus A. McCorison, Director and Librarian of the American Antiquarian Society, the Club library has received a reprint of his article "Book Trade Labels at the American Antiquarian Society" which originally appeared in the Proceedings of the American Antiquarian Society of April, 1972. Mr. McCorison's accompanying letter states in part: "I enjoyed Gary Kurutz's article on California Booksellers' Labels. . . . It occurred to me that you might like to have a copy of the offprint for the Club's Library." We thank Mr. McCorison for his kind words and his thoughtful gift.

The Club library has received a copy of a "Preliminary Listing of Private Press Proprietors in the United States and their Presses," written by member Arthur Goldsmith, Jr. This listing incorporates corrections and additions to his "Preliminary Listing of Private Presses in the United States and their Proprietors," which was published in 1976 and of which this new list is a subsidiary companion. Mr. Goldsmith's working definition of a private press is, ". . . any press whose primary objective is printing for pleasure rather than profit, and where there is an effort toward beauty and fine printing." Without naming names there seem to be at least a few presses included that meet neither condition. On the other hand it seems unfortunate not to include in this listing Lewis and Dorothy Allen who operate one of the greatest private presses in the world today, especially since Walter Hamady's Perishable Press is included—if the Allens don't meet the first condition then Hamady certainly doesn't either. Nevertheless Mr. Goldsmith lists approximately one thousand private press proprietors in forty-nine pages and his listing forms an admirable quick reference tool that also makes fascinating browsing.

D. STEVEN COREY

Reviews

Publishing History: the Social, Economic and Literary History of Book, Newspaper and Magazine Publishing

This is volume one of a new journal published in England and edited by Michael L. Turner of The Bodleian Library, Oxford. Turner has enlisted a most impressive group of advisory editors: Terry Belanger of Columbia University, M. J. Bruccoli of the University of South Carolina, D. F. Foxon of Oxford University, W. E. Fredeman of the University of British Columbia, D. F. McKenzie of the Victoria University of Wellington, S. Nowell-Smith, and I. R. Willison of The British Library.

This first issue contains Belanger's "A Dictionary of the London Book Trade" and a detailed history of John Walter (1738-1812) and his Logographic Press by John Feather, among other interesting articles. The journal will attempt to consider the relationship between author and publisher and the influence of the publisher on literary trends. The social, cultural, economic, and business history of the trade will be covered; this will include politics, religion, the interaction between publishing and theatre, cinema, radio and television—all by members of the trade. This is a most ambitious and noteworthy *raison d'être* and we feel it should be supported; the Club has already sent in its subscription. Subscriptions may be made through Chadwyck-Healey Ltd., 21 Bateman Street, Cambridge CB2 1NB, England for \$20, including postage.

From the Stanford Museum the Club has received a notable catalogue, *Whistler, Themes and Variations*, being an exhibition which takes place May 2 to June 18. The catalogue was created by Betsy Freyberger and it is a fine example of scholarship. Ann Rosener, the designer of this extraordinary catalogue, is to be complimented. Very few show catalogues can match this handsome and well organized presentation. The exhibition has been jointly sponsored by the Stanford University Museum and the Galleries of the Claremont Colleges, where it opened in January and February. During March and April the collection was shown at the Crocker Art Gallery in Sacramento. Copies of this excellent exhibition catalogue may be had at the Stanford University Museum.

And speaking of catalogues, the Hand Bookbinders of California are responsible for an unusually fine example of what an exhibition catalogue should be. This "show piece" was produced for the opening of an international showing of fine contemporary bookbinding at the San Francisco Museum of Modern Art (March 22 through May 7) and it will travel to the Nelson Gallery in Kansas City. This is another remarkable example of museum catalogues and it was produced by Jack Stauffacher. It is wonderfully illustrated with some outstanding color photographs; with an introduction by Dorothy Bevis and a well-written review on the modern history of fine bookbinding by Eugenie Candau of the San Francisco Museum of Modern Art. Our copy of this fine catalogue was presented to the Club by former president Leah Wollenberg, herself a fine bookbinder.

Victoria Nelson. *Jacob's Ladder*. Oakland: Eucalyptus Press in cooperation with the Rebis Press, 1977. Scroll. \$30.00.

"Like mysterious priestesses, in whose hand was the invisible Jacob's ladder, whereby man might mount into very heaven."—Carlyle, *Sartor Resartus*.

Victoria Nelson and her collaborating printer and graphic artist obviously had in mind not just the biblical or archetypal dream ladder, but the dream flowers and the rope ladder by that name. After all, in typographical terms, it is hard to visualize the invisible. And even the text of this prose poem does not aspire to the Seventh Heaven so much as descend to the Nether World of the Collective Unconscious where the Anima comes to grapple with the black and white magic of the stuff of dreams. But the poem itself is not so ponderous as this phrasing of mine sounds. In other words, it is less grim by far than Grimm, and more in the manner of La Fontaine, plus a bit of wry Jane Grabhorn and pixilated early Saroyan. The author has not lost her innocence entire as have most of us by midspan, but she views her dreams as should a sage elder child.

Do dreams have any other purpose than as fable, allegory, or fodder for the Freudian analysts? I think Victoria Nelson proves that they do. She uses them musically in a sequence of ten canons and fugues on the recurrent images of her own dreams between awakenings and slumberings. There is an inevitability about the recurrences that defies logic and defeats skepticism.

The printer, Betsy Davids, and the graphic artist, Jim Petrillo, have done their author's score justice—they, that is, plus their assistants at the Eucalyptus Press. (For details see their colophon reprinted at the end of this review.) The *mise en page* has been conceived as a vertical scroll whose *encadrement* is a rope ladder made up of braided garland-like posies and vines, just organically rendered enough to suggest botanical forms, just stylized enough to suggest the subliminal, and printed in a beautiful shade of green ink that suggests green thoughts as well. The ladder hangs from loops on either end of the title, and its four wooden rungs (and does Petrillo know and revere his wood grains!) are functional as well as decorative in that they conceal the joints where one leaf of paper laps over another. These consist of four and a half leaves of Tetsuki Hosho handmade Japanese paper that comprise the printing surface of the scroll. The text paper is set in Spectrum roman, upper case and lower case, and the heads and subheads in display sizes of Libra, and both text and heads are printed in a midnight blue ink akin to the antique blue of the alternating red and blue initials of the Neumeister Psalter. The letterpress is well-inked and the impression even, if a bit heavy because of the blotter-like softness of the paper.

The colophon reads: "This story dreamed & written by Victoria Nelson and scrolled for wall & hand by Rebis Press and Eucalyptus Press, with assistance from the National Endowment for the Arts. Designed by Betsy Davids and Jim Petrillo of Rebis, with ladder drawn by Jim Petrillo. Hand-set in Spectrum & Libra at Eucalyptus Press, Mills College, and printed on the Rebis resident Vandercook by Betsy Davids, Adriane Bosworth of Eucalyptus, and members of the Bookmaking & Publishing class, Mills College: Christie Cochrell, Claudia Calhoun, Anne Wallace Baker, Jamison Garrett, Pamela Grau, Amy Elizabeth Pyle, Jill Coplan and Ellen Leventer. . . ." One hundred and fifty copies were printed and the scroll is housed in a specially prepared cardboard tube. It is available from the Eucalyptus Press, Mills College Library, Oakland, California 94613.

WILDER BENTLEY

Serendipity

Our 1974 Bookplate Exhibit which has been travelling to various libraries for exhibition all over the United States will be in the following areas over the next few months:

June 1978—The Jericho Public Library
Jericho, New York

July 1978—Musser Public Library
Muscatine, Iowa

August 1978—The University of Arizona
Tucson, Arizona

Through carelessness, this reviewer erred in his review in the last issue of the Quarterly in commenting on Andrew Hoyem's third volume of the Grabhorn bibliography. In associating this new great work with the two previous bibliographies, Elinor Raas Heller should have been credited with David Magee as compiler of the first volume. I regret this unhappy slip and humbly apologize.

ALBERT SPERISEN

Mr. Henry Evans, formerly proprietor of the Porpoise Bookshop and the Peregrine Press and who currently produces beautiful botanical prints, was erroneously referred to as the, "late H. H. Evans" in Gary Kurutz's article "Pioneer California Booksellers' Labels" on pages 44-45 of the last issue (Spring, 1978) of the Quarterly. For this error we offer our sincere apologies.

Our readers should know of Mr. Evans's latest book, *Botanical Prints* (San Francisco: W. H. Freeman and Co., 1977). The texts accompanying the beautiful prints are excerpts from the artist's notebooks and include some pertinent and valuable comments on the use of iron hand presses. Mr. Evans is currently residing in the Napa Valley but maintains an office, as he has for years, at 555 Sutter.

A recent catalogue of private press books issued by a San Jose dealer makes abundantly clear that here as elsewhere inflation has pushed prices skyward. Here are a few examples, chosen from among numerous Book Club publications listed (in each instance printer, year of publication, and original price are given in parentheses): *Donner Miscellany*, Hall (L-D Allen Press, 1947, \$7.50) \$110.00; *Muleback to the Convention*, Browne (Black Vine Press, 1950, \$6.50) \$35.00; *Fire and Other Poems*, Lawrence (Grabhorn Press, 1940, \$3.50) \$175.00; *Designs on the Land*, Becker (Grabhorn-Hoyem Press, 1969, \$55.00) \$150.00; *Oregon and California Drawings*, Guillou (Lawton Kennedy, 1961, \$15.00) \$50.00; *The Sting of the Wasp*, Johnson (Plantin Press, 1967, \$46.00) \$75.00; *Cato's Moral Distichs* (Ward Ritchie Press, 1939, \$3.50) \$75.00; *California Adventure*, Perez (Taylor & Taylor, 1947, \$8.50) \$50.00; and *The Vision of Mirzah*, Addison (John Henry Nash, 1917, \$2.00) \$20.00.

OSCAR LEWIS

The Club rooms will be closed on Fridays between Memorial Day and Labor Day.

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